



BLACK SABBATH

HEAVEN AND HELL



HAL•LEONARD®

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Em Bm7 B5 C5 D5 A5

Q 7fr 7fr 7fr 5fr 5fr

1342 13111 134 134 134 134

Intro
Fast ♩ = 190

[illegible]

♫ Verse
2nd time, Gtr. 2: w/ Fill 1
E5

E5 D E5

2nd time, Su. 2: w/ P.M. 1

1. Oh, _____ no, _____
3. Cry _____ out _____

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

D E5 D

to here it comes a - gain. _____
le - gions of the brave. _____

P.M. --- P.M. --- P.M. P.M. ---

Fill 1
Gtr. 2

(12)

2

E5 **D** **Dmaj7**

Can't re - mem - ber when we came so close to
Time a - gain to save us from the jack - als

P.M. P.M. P.M. P.M.

D5 **Dmaj7** **N.C.** **E5** **D**

love be - fore.
of the street.

End Rhy. Fig. 2

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2
E5 **D** **E5** **D**

Ride Hold on, good things nev - er last.
out, out, pro - tec - tors of the realm.

E5 **D** **Dmaj7** **D5** **Dmaj7** **N.C.**

Noth - ing's in the past, it al - ways seems to come a -
Cap - tains at the helm, sail a - cross the sea of

E5 **Chorus** **D**

gain. lights. } A - gain and a - gain,

Gtr. 1

P.M. P.M. P.M. P.M.

F6

C

To Coda

a - gain and a - gain, { and a -

P.M. ---|

E5

D

E5

gain. Oh.

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---| P.M.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

D

E5

D

E5

2. Cry out to le - gions of the brave.

P.M. ---|

D E5

D

Dmaj7

D

Dmaj7 N.C.

Time a - gain to save us from the jack - als of the street.

E5 D E5 D

Ride out, protectors of the realm.

E5 D Dmaj7 D Dmaj7 N.C.

Cap - tains at the helm, sail a - cross the sea of

E5 Bridge A5 C5

lights. Cir - cles and rings,

Gtr. 1

P.M. P.M. P.M. P.M.

D5 N.C. A C5

drag - ons and kings. Weav - ing a charm and a

P.M. P.M. P.M.

D5 G5 A5 C5

spell. Blessed by the night,

The musical score is divided into three systems. The first system contains the vocal melody and the lyrics "ho - ly and bright. _ Called by the toll _ _ of the bell. _". The second system contains the piano accompaniment. The third system contains the guitar chords and fingering.

Vocal Melody:

ho - ly and bright. _ Called by the toll _ _ of the bell. _

Piano Accompaniment:

P.M. P.M.

Guitar Chords and Fingering:

D5 N.C. A G5

7 7 0 3 2 0 2 3 2 0 5 5

[illegible]

D C/D A5 C5 B5 A5 N.C.

Mov - ing on a nev - er bend - ing light.

7 7
7 7
5 5

chicken chicken chicken 0 / 0 2 2 2 2 4 4 2 0 3 4

A5 C5 B5 A5 D C/D N.C.

Phan - tom fig - ures free for - ev - er.

P.M. -----

[illegible]

The musical score for "The Knight's Song" is presented in three systems. The first system shows the vocal melody starting with the lyrics "Ne - on knights." and a guitar accompaniment in G major. The second system continues the vocal melody and guitar accompaniment. The third system shows the final measures of the piece, including a guitar solo and a final chord. The score includes a key signature of one sharp (F#) and a common time signature (C).

System 1: The vocal melody begins with the lyrics "Ne - on knights." The guitar accompaniment features a G5 chord, followed by a sequence of chords: A5, C5, B5, A5, and N.C. (Natural Chord).

System 2: The vocal melody continues with the lyrics "Ne - on knights." The guitar accompaniment features a P.M. (Piano Melody) section.

System 3: The vocal melody concludes with the lyrics "Ne - on knights." The guitar accompaniment features a final chord and a sequence of chords: G5, A5, C5, B5, A5, and N.C. (Natural Chord).

A5 C5 B5 A5 N.C. A5 C5 B5 A5 N.C.

Ne - on knights.

A5 C5 B5 A5 N.C. Guitar Solo E ⑥ open Em

Gr. 1

All right.

Gr. 2 (dist.)

f

(cont. in slashes)

15 15

3 2

Bm7 B5 C5 D5

let ring

1/2 P.M.

Em A5 D5

P.M.

C5 D5 Em Rhy. Fig. 3 Bm7

B5 C5 D5 Em

8va

A5 D5 C5 D5

End Rhy. Fig. 3

8va

1/2

Gr. 1. or Bb. Fig. 3 (1 7/8 times)

Em

Bm7

B5

Gr. 2

loco

3

1/2

(17) (17) 15 17 15 17 12 15 12 14 15 12 15 12 14 12

C5

D5

Em

A5

1/2

1/4

15 14 12 14 12 14 12 14 12 15 14 12 14 12 14 12 14 12 14 12 14 12 14 12

D5

C5

D5

Em

3

3

14 13 12 10 12 10 9 10 9 12 9 10 12 9 10 12 9 10 12 9 10 12 9 10 12

Bm7

B5

3

14 12 12 15 12 15 12 14 12 15 12 14 12 14 12 14 12

C5

D5

Em

14 12 14 12 14 12 14 12 10 12 10 12 10 12 10 12 9 10 12 10 12 14

A5

D5

8va -

3

C5

D5

B5

8va -

Gtr. 2

loco

Gtr. 1

D.S. al Coda

N.C.

P.M.

Outro - Guitar Solo

Gr. 1: w/ Rhy. Fig. 1 (till fade)

E5

D

E5

gain. _____

Gr. 2

P.H. _____

P.H. _____

12 14 (14) 12 14 (14) 12 14 12 14 12 10 12

Pitch: D E

D E5 D E5

Ne - on knights. — Ne - on knights. —

P.H. _____

slight P.H. 2

P.H. _____

10 12 (12) 5 (5) 5 7 7 7 5 7 9 7 5

Pitch: B

D E5 D E5

Ne - on knights. — All — right. —

1/4 1/2

7 (7) 7 (7) 7 (7) 7 (7)

D E5 D

8va _____

loco _____

P.H. _____

1 1/2 1/4

9 (9) 7 9 9 7 9 7 9 7 5 7 5 7 7 5 7

Pitch: B

Begin fade

E5 D E5

7 5 7 7 7 5 7 7 12 14 12 14 12 14 12

D E5 D

P.M. P.M.

14 12 12 12 14 12 10 12 10 10 12 12 10 12 12 10 12 10

E5 D E5

8va----- loco

P.H.

14 (14) 14 (14) 14 (14) 12 15 0 12 14 14 12 15 12 15 12 12 12

Pitch: G E

D E5 D

14 12 14 14 12 14 14 12 14 12 12 14 12 12 14 12 10 12 10 12 14 12 12 12

E5 D E5

Fade out

(12) 14 12 14 (14) 12 14 12 12 14 14 12 12 14 14 (14) 12 14 12

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Intro

Slowly ♩ = 71

*** Dm

Riff A

Gadd9/D

Dm

C

G/B

End Riff A

*Gtr. 1 (acous.)

mf
let ring throughout

*Doubled throughout

**Chord symbols reflect basic harmony.

Gr. 1: w/ Riff A

Dm

Gadd 9/D

Dm

C

G/B

***Gtr. 2 (elec.)

mf
w/ dist.

***Pickup selector set to neck pickup w/ vol. control set to 1/2 vol.

Verse

Gtr. 1: w/ Riff A (3 times)

Dm

Gadd9/D

Dm

C

G/B

1. In the mist - y morn - ing ____

on the edge of time, —

we've lost the ris - ing sun, _____

a fi - nal sign.

A B C B C A G D5

End Rhy. Fig. 1

P.M.----- P.M. P.M.

Verse

Gr. 3: w/ Rhy. Fig. 1 (2 times)

A B C B C A G D5

2. We sailed a - cross the air be - fore we learned to fly.

3. We made the moun - tains shake with laugh - ter as we played.

A B C B C A G D5

We thought that it could nev - er end.

Hid - ing in our cor - ner of the world.

A B C B C A G D5

We'd glide a - bove the ground be - fore we learned to run, run.

Then we did the de - mon dance and rushed to nev - er - more.

A B C B C A G D5

Now it seems our world has come un - done.

Threw a - way the key and locked the door.

Chorus

C G A

Oh, they say _____ that it's o - ver. { Yeah. }

Gtr. 3 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. ---|

1/2 1/4

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

C G A

And it just _____ had to be. _____

C G A

{ Oo, } they say _____ that it's o - ver. _____

{ Yes, }

To Coda

C G C G5 D5

We're lost chil - dren of the sea. _____ Oo, _____ oh. _____

Gtr. 3 P.M. ---| P.S.

D.S. al Coda

Interlude

Gtr. 3: w/ Rhy. Fig. 1

A B C B C A G D5 A B C B C A G D5

⊕ Coda

Interlude

C G5 D5 Csus2

sea. _____ Oh. _____

Gr. 4 (elec.)

f w/ dist. 1/2 10 12 (12) 10 12 12 14 12 10 12 10 10

Gr. 3

let ring ----- let ring -----

0 2 3 2 3 0 3 0

G/B A5

Gr. 4

*Gtrs 5 & 6 (elec.) divisi

1/4 1/4 (10) 10 12 10 12 (12) 5 w/ dist.

*Composite arrangement

let ring -----

2 0 3 0 7 7 7 7 7 7 7 7

Gr. 4 tacet

E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5 A5 G5 F#5 E5 D5

Gtrs. 5 & 6

4 5 7 7 5 0 5 5

Gr. 3

9 7 9 7 9 7 11 9 12 11 9 7 5 9 7 9 7 12 10 9 7 12 11 9 7 5

E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5

Gr. 5

Gr. 6

Gr. 3

E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5 A5 G5 F#5 E5 D5

E5 D5 E5 F#5 G5 F#5 E5 D5 B5 A5 B5 D5 B5 N.C.

4 5 7 9 9 9 (9) 7 5 7

4 4 2 4 4 7 7 6 4 2 4 4 2 4 2 4 4 3 2

9 9 7 9 11 12 11 9 7 7 9 7 12 10 9 2 3 2 3

Guitar Solo

Gtrs. 5 & 6 tacet
E5

C5

Gtr. 4

15 12 15 15 12 15 12 14 12 15 12 14 12 14 12 14 14 12 14 12 14 12 14 12

Gtr. 3

0 0

P.M. P.M.

D

N.C.

10 12 14 12 14 12 12 14 12 14 (14) 12 12 15 14 12 15 12 14 12 14 12 15

0 2 3

E5 C5 D5

14 12 15 12 15 12 15 12 14 12 15 12 15 12 14 14 12 14 14 12 12 14 12 14 12 12 14 12 14 12 10 12 14 12

P.M.

Interlude

Gtrs. 3 & 4 tacet

Gtr. 1: w/ Riff A (2 times)

Dm Gadd9/D Dm C G/B Dm Gadd9/D

Verse

Gtr. 1: w/ Riff A (3 1/2 times)

Dm

Dm C G/B Dm Gadd9/D

4. In the mist - y morn - ing ____

Dm C G/B Dm Gadd9/D

on the edge of time, ____ we've lost the ris - ing sun, ____ the

Dm C G/B Dm Gadd9/D

fi - nal sign. ____ As the mist - y morn - ing ____

Dm C G/B Dm Gadd9/D

rolls ____ a - way ____ to die, ____ reach - ing for ____ the stars ____ we blind ____ the

Chorus
Gtr. 1 tacet

Dm C G B G

sky. Oh, they say that it's

Gtr. 1

Gtr. 3

mp let ring ----- | let ring ----- | *f* P.M.

0 2 3 1 0 3 2 0 2 3 2 0 0 0 2 0 1/4

3 2 0 2 0 0 2 0 3 3 3 3 3 3 3 3 0

A C G

ver. And it just had to

Gtr. 3

let ring ----- |

1/2 1/4

2 2 2 2 2 2 2 2 3 0 1 2 3 3 3 3 3 3 3 3 0

A B C D C G

be. Oh, they say that it's

P.M. ----- |

2 4 4 7 7 3 3 3 3 3 3 3 3 3 0 2 3 3 3 3 0

A C G

ver. Poor lost chil - dren of the

P.M. ----- |

1/2 1/4

2 2 2 2 2 2 2 2 3 0 1 2 3 3 3 3 3 3 3 3 0

C5 G5 D N.C.

sea. Yeah.

P.M. P.M. P.M. -----

Outro

A B C B C A G D5

Look out! The sky is fall - ing down.

Rhy. Fig. 3 End Rhy. Fig. 3

P.M. ----- P.M. P.M. -----

A B C B C A G D5

Look out! The world is spin - ning 'round and 'round and 'round.

P.M. P.M. P.M. -----

Gtr. 3: w/ Rhy. Fig. 3

A B C B C A G D5

Look out! The sun is go - ing black, black.

A B C B C A G D5 A N.C.

Look out! It's nev - er, nev - er, nev - er com - ing back. Look out!

Gtr. 3

P.M. P.M. P.M. -----

Lady Evil

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 124$

N.C.

*Gm7

C

Rhy. Fig. 1

Gtr. 1 (dist.)

(Bass and drums)

2

f P.M.

TAB

3 3 3 3 3 3 3 3 3 3 0 1 2

Riff A

Gtr. 2 (dist.)

2

f P.M.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 1 2

*Chord symbols reflect implied harmony.

Gm7

Gtr. 2: w/ Riff A

Gtr. 3 (dist.)

f w/ wah-wah grad. bend 1/2 3

TAB

0 4 5 5 5 3 3 5

Gtr. 1

End Rhy. Fig. 1

P.M.

TAB

3 3 3 3 3 3 3 3 3 3 0 1 2 3 3 3 3 3

Gtr. 2

End Riff A

P.M.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 1 2

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Gtr. 1. w/ Bb5, Fig. 2 (3 times)

on - ly speak in whis - pers of the name. — There's a

Gtr. 3

grad. release

1
6 (6)

Gtr. 3 *tacet*

la - dy they say who feeds — the dark - ness, it eats right from her hand, — with a

cry - ing shout she'll search you out and freeze — you where — you stand. — La - dy

Chorus

Bb5 G5 C5 Bb5 A5 F5 G5

E - vil, E - vil. — She's a mag - i - cal, mys - ti - cal wom - an. La - dy

Gtr. 1

*Gtr. 4 (dist.)

f

3 (3) 3 (3) 3

*Doubled throughout

To Coda 2 

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 2: w/ Riff A (1 3/4 times)
Gm7

E - vil, E - vil — $\left\{ \begin{array}{l} (1.) \text{ in } ______ \\ (2., 3.) \text{ on } ______ \end{array} \right\}$ my mind, she's queen of the night.

A, all _____ right.

Handwritten musical score for guitar, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The score includes a melody line with various ornaments (wavy lines) and a bass line with fingerings (numbers 1-5) and a (5) marking. The piece is titled 'C' and 'Gm7'.

Vase

Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtr. 2 tacet

Gtr. 3 tacet

C5

Bb5

Gm7

2. In a place just south of Witch - es Val - ley, where they say the rain -

Gtr. 3

Gtrs. 1 & 2

won't fall, thun - der cracks the sky and makes it bleed.

And there's a la - dy they say who needs the dark - ness,

Gtr. 3

wah off let ring grad. release

she can't face the light. With an aw - ful shout, she'll

find you out and have you be - fore the night. La - dy

D.S. al Coda 1

♩ Coda 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 4 tacet

F5 N.C.

Gm7

She's the queen of the night. _____

Gtr. 3

w/ slide
steady gliss.

Gtr. 3

w/ wah

Ger. 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The rhythm is primarily eighth and sixteenth notes, with some triplet markings. The lyrics 'The Rose Tree' are written below the first measure of the first system. The lyrics 'The Rose Tree' are written below the first measure of the second system. The lyrics 'The Rose Tree' are written below the first measure of the third system. The lyrics 'The Rose Tree' are written below the first measure of the fourth system.

Rhy. Fig. 3

Glr. 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of single notes, mostly on the lower staff, with some measures containing beamed eighth notes. The piece concludes with a final measure in the second system.

Gtr. 1: w/ Rhy. Fig. 3

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, showing a melodic line with various ornaments and bends. The bottom staff is a guitar-specific notation staff showing the fretting hand positions and techniques. The notation includes fingerings (1, 2, 3, 4), bends (indicated by a 'b' and a curved arrow), and holds (indicated by a '+' sign). The solo is divided into measures by vertical bar lines. The first measure starts with a tremolo on the high E string, followed by a series of notes and bends. The second measure features a 'hold bend' on the 12th fret. The third measure continues the melodic line with more bends and holds. The fourth measure shows a 'hold bend' on the 12th fret. The fifth measure features a 'hold bend' on the 12th fret. The sixth measure ends with a tremolo on the high E string. The notation is for a solo in the key of E major, with a tempo of 120 bpm and a 4/4 time signature.

End Rhy. Fig. 3

[illegible]

Ger. 3

Gr. 3

D5

Am7

D5

Gr. 1

*T = Thumb on 6th string

13 13 (13) 10 10 13 10 12 10 12 10 12 12 10 12 10 12 10 12 10 12 10

7 7 7 0 5 5 7 7 7

Am7

E5

Bm7

P.H.

Pitch: D E

T

T let ring

10 (10) (10) 14 12 14 12 14 16 12 14 12 12 15 12 12 15

0 7 7 7 7 9

E5

D5

15 15 12 15 12 15 15 12 14 12 14 12 12 14 12 14 12 14 12 14 12 14 12 0 14 12 10 12 10 10

7 7 7 7 7 7 7 7 7

Interlude

Gm7

C5

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Gtr. 3: tacet

Bb5

Gm7

- ow _____ in the dark. _____ 'Cause there's a la - dy I know who takes

Gtr. 3

w/ heavy reverb

reverb off

1 (1) (1)

Gtr. 3 tacet

your vi - sion and turns it all a - round. _____ The

D.S. al Coda 2

things you see _____ are what you'll be, lost and nev - er found. _____ La - dy

⊕ Coda 2

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

Gtr. 2: w/ Riff A (3 times)

Gtr. 4 tacet

F5 N.C.

Gm7

C

Gm7

She's queen of the night. _____ Gon-na do you right. _____

Gtr. 3

w/ bar

3

-2 -3 1/2

C

She's the queen of sin. — Look out.

Gtr. 3

semi-harm.

+ 1 1/2

6

T T

+ 1 1/2

(5) 3 5 9 (9) 7 5 3 6 3 6 8 13 8 13 8 X 11 13/15 (15)

Gm7

she'll — pull — you in. La - dy Won - der.

15 17 15 15 17 15 17 10 5 3 5 5 6 5 3 5 6 3 6 1 2 3 1 2 3

C Gm7

+ 1 1/2

*hold bend

+ 2 1/2

5 3 5 3 5 7 (7) 6 3 6 5 6 3 6 3 0 5 3 5 3 5 (5) 3 5 3 5 3

*Hold bend while pulling and releasing bar.

Gtr. 3 C5 N.C. (G5)

Gtrs. 1 & 2 P.M.

1/2

3 3 5 3 6 3 3 5 (5) 3 5 3 6 3 5 5 3 5 3 1 3 3 3 1 3

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Intro
Moderately slow ♩ = 90

Rhy. Fig. 1

*Gtr. l (elec.)

*Doubled throughout

End Rhy. Fig. 1

Verse
Gtr. 1 tacet
***E5

***Chord symbol implied by bass.

Do me a wrong, — you're a bring - er of e - vil. The dev - il is nev - er a mak -



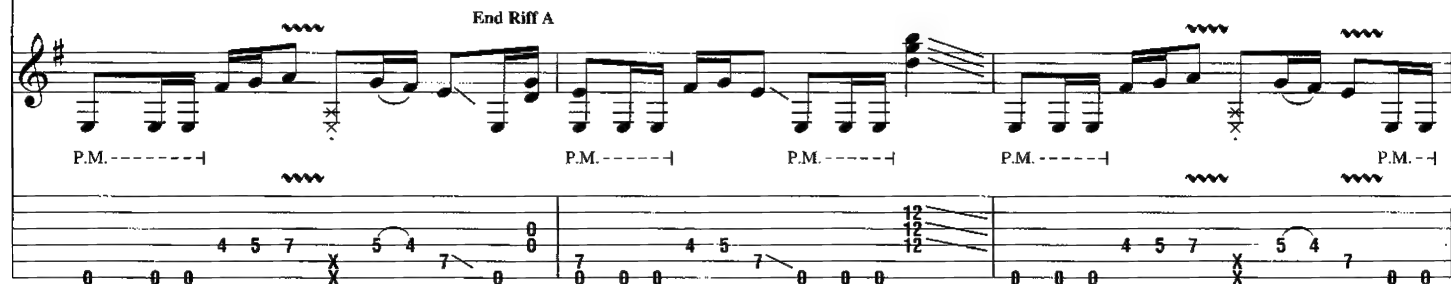
The less that you give, you're a taker. So it's

Chorus



*Chord symbols reflect implied harmony.

**Full vol.



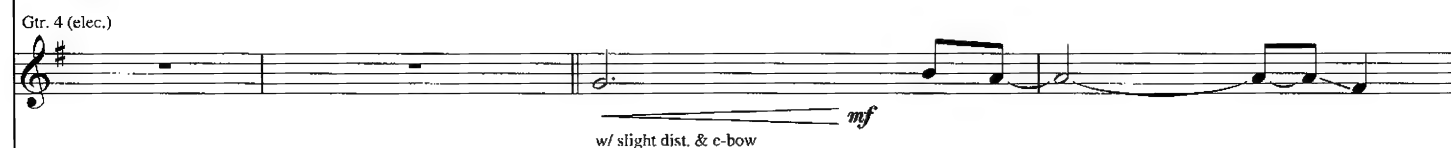
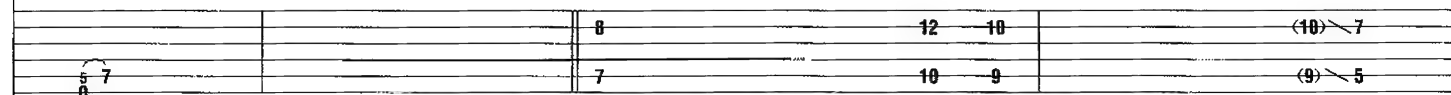
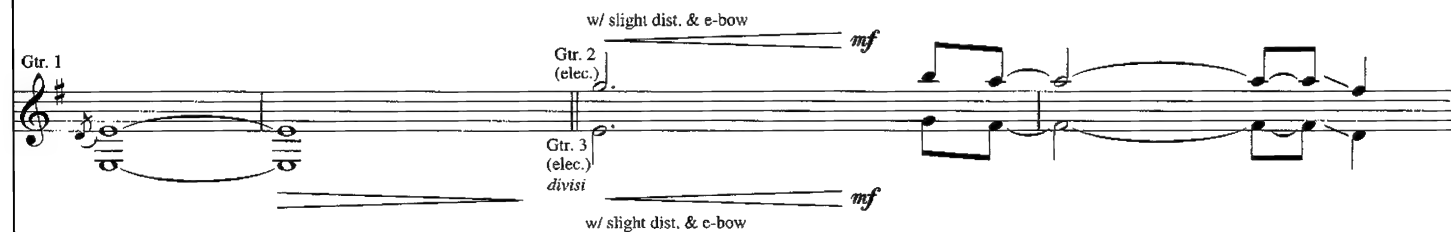
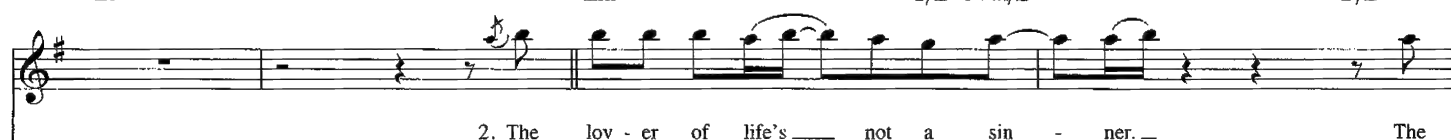
Verse

Gtr. 1 tacet

***Em

G/E F#m/E

D/E



***Bass plays E, next 8 meas.

Em G/E F#m/E Asus4/E D/E Em G/E F#m/E

end - ing is just — a be - gin - ner. The clos - er you get to the mean -

Fretboard diagrams for guitar:

- Diagram 1: 8 (5th fret), 7 (4th fret)
- Diagram 2: 12 (5th fret), 10 (4th fret)
- Diagram 3: 15 (5th fret), (15) (5th fret), 7 (4th fret)
- Diagram 4: 8 (5th fret), 7 (4th fret)
- Diagram 5: 12 (5th fret), 10 (4th fret)
- Diagram 6: 5 (3rd fret), 9 (4th fret), 7 (4th fret)
- Diagram 7: 12 (5th fret), (12) (5th fret), 4 (3rd fret)
- Diagram 8: 5 (3rd fret), 9 (4th fret), 7 (4th fret)

D/E Em G/E F#m/E Asus4/E D/E

- ing, — the soon - er you know — that you're dream - ing. — So — it's

Fretboard diagrams for guitar:

- Diagram 9: (10) (5th fret), (10) (5th fret), 7 (4th fret)
- Diagram 10: (9) (4th fret), (9) (4th fret), 5 (3rd fret)
- Diagram 11: 8 (5th fret), 7 (4th fret)
- Diagram 12: 12 (5th fret), 10 (4th fret)
- Diagram 13: 15 (5th fret), (15) (5th fret), 7 (4th fret)
- Diagram 14: 12 (5th fret), (12) (5th fret), 5 (3rd fret)
- Diagram 15: (7) (4th fret), (7) (4th fret), 4 (3rd fret)
- Diagram 16: 5 (3rd fret), 9 (4th fret), 7 (4th fret)
- Diagram 17: 12 (5th fret), (12) (5th fret)

Chorus
Gtrs. 2, 3 & 4 tacet
C5

D5 C5

on — and on — and on. — Whoa, — it's on — and on — and on. —

Gtr. 5 (elc.)
mf
w/ dist.

Gtr. 1
f

P.M. --- P.M. --- P.M. ---

Fretboard diagrams for guitar:

- Diagram 18: 3 (3rd fret), 3 (3rd fret), 5 (4th fret), 7 (5th fret), 5 (4th fret), 7 (5th fret), 7 (5th fret)
- Diagram 19: 7 (5th fret), 5 (4th fret), 7 (5th fret), 7 (5th fret), 5 (4th fret), 7 (5th fret), 5 (4th fret)
- Diagram 20: 3 (3rd fret), 3 (3rd fret), 5 (4th fret), 7 (5th fret), 5 (4th fret), 7 (5th fret), 7 (5th fret)
- Diagram 21: 3 (3rd fret), 3 (3rd fret), 5 (4th fret), 7 (5th fret), 5 (4th fret), 7 (5th fret), 7 (5th fret)
- Diagram 22: 0 (open), 0 (open)
- Diagram 23: 3 (3rd fret), 3 (3rd fret), 5 (4th fret), 7 (5th fret), 5 (4th fret), 7 (5th fret), 7 (5th fret)
- Diagram 24: 0 (open), 0 (open)

D5 **C5** **D5**

It goes on and on and on, heav - en and hell.

P.M. ---

P.M. ---

Gtr. 1: w/ Rhy. Fig. 1

E5 **F#5** **G5** **C5** **D** **E5** **F#5** **G5**

I can tell.

Gtr. 5

A5 **G5** **F#5** **E5** **F#5** **G5** **C5** **D**

Fool, fool.

E5

F#5 G5

A5 G5 F#5 E5

G5

Bridge

Gtr. 5 tacet
Am(add9)

Oh. _____

(Ah. _____)

Gtr. 5

Gtr. 1

let ring -----

let ring -----

P.M. - -

D5

F/A

*C/G

Oo. _____

Ah. _____

Gtr. 1

let ring -----

P.M. - -

P.M. - -

P.M. - -

*Bass plays G.

***G B** **D** **A5**

Yeah, yeah. _____

Ah.) _____

let ring ----- P.M. --- let ring ----- P.M. ---

3 3 3 3 2 3 2 3 2 0 0 0 0 0

*Bass plays B.

Interlude

Gtr. 1: w/ Riff A (2 times)

Em7 **3**

Verse

Gtr. 1: w/ Riff A (2 1/2 times)

Em7

3. Well, if it seems to be real, — it's il - lu - sion. — For ev - 'ry

mo - ment of truth, — there's con - fu - sion in life. Love can be seen — as the an -

G **N.C.**

- swer, but no - bod - y bleeds — for the danc - er. And it's

Gtr. 1

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M.

4 5 7 5 4 7 0 7 0 0 0 4 5 7 0 5 4 7 0

C5 D5 E5

on ___ and on, ___ on ___ and on ___ and on ___ and on ___ and on ___ and on ___ and on ___

Gtr. 5

15 15 12 14 (14) 14 12 14 12 14 12 14

Gtr. 1

P.M.

clench clench 7 7 X 9 5 5 0 0

Guitar Solo Em

___ and on ___ and on ___ and on ___ and on. ___

*w/ delay grad. release 1/2 1/4

(14) 2 (2) 0

*Delay set for quarter-note regeneration w/ 6 repeats.

** w/ heavy reverb let ring f

grad. release 1/2 12 12 11 (11)

**Vol. swell

(14) 12 14 12 14 14 14 12 14 14 14 12 12 14 12 15 14 12 15 14 12 15 12 12

E5

G5

Am(add9)

D

(Ah. _____)

Gr. 5

15 12 12 15 15 0 15 12 14 15 17 15 14 12 12 12 12 15 17

Gr. 1

let ring P.M. --- P.M. ---

F/A

*C/G

(Ah.) _____

17 15 17 17 15 14 15 14 17 15 17 17 17 17 (17) 12 12 0

let ring P.M. --- P.M. ---

*Bass plays G.

Interlude

Fast ♩ = 205

E5

E5

15

5/7

fdbk.

P.S.

Pitch: B

Guitar Solo

E5

8va

D

19 17 20 20 (20)

G D

8va

loco

E5 D

G D

8va

They

Bridge

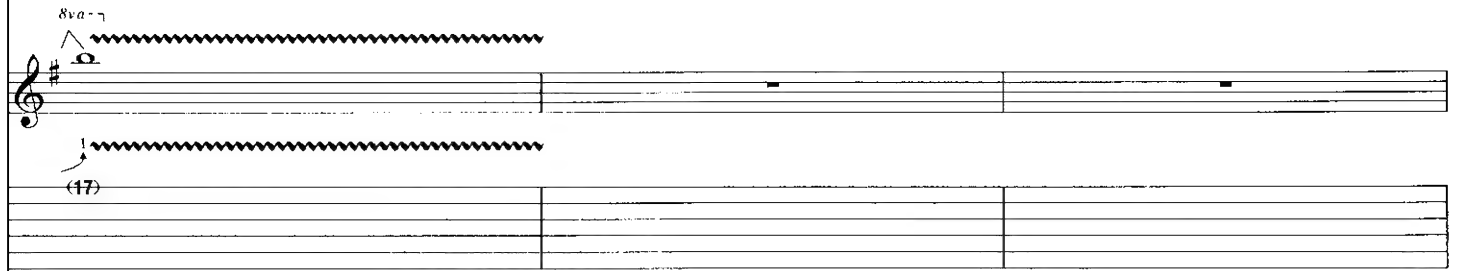
E5

Gr. 5 tacet

D



say that life's a car - ou - sel. ____ Spin - ning fast, you've got to



Rhy. Fig. 2



G5



ride ____ it well. ____ The world ____ is full of kings ____ and queens ____ who

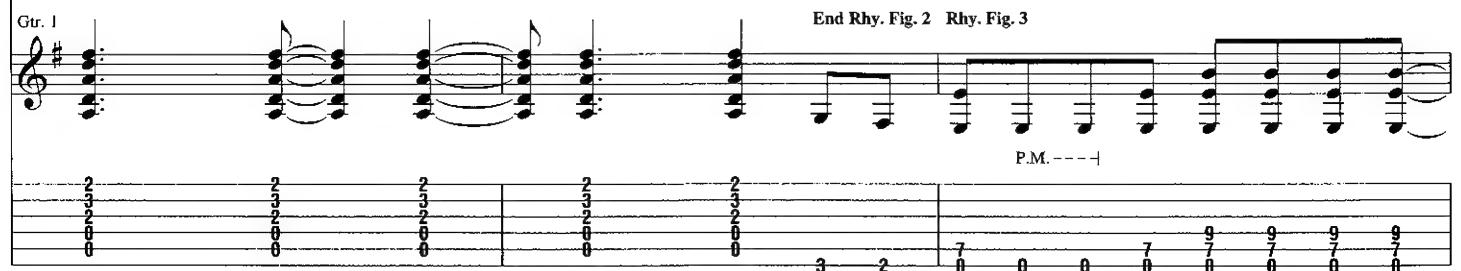
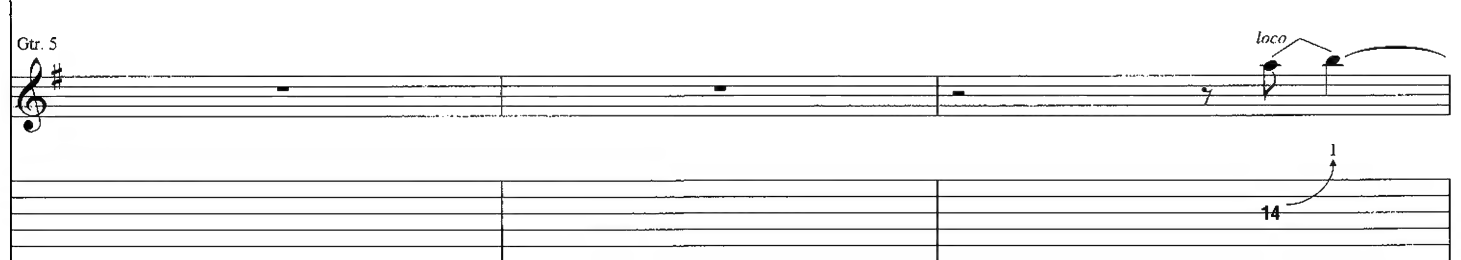


D

E5



blind ____ your eyes ____ and steal ____ your dreams. It's heav - en and hell. ____



D

Oh, well. And they'll

semi-harm.

End Rhy. Fig. 3

P.M. ---]

Gtr. 5 tacet
Gtr. 1: w/ Rhy. Fig. 2
E5

D

tell you black is real - ly white. The moon is just the sun at night. And

G5

D

when you walk in gold - en halls you get to keep the gold

Gtr. 5

that falls. It's heav - en and hell. Oh, no,

Gtr. 1: w/ Rhy. Fig. 3
E5

that falls. It's heav - en and hell. Oh, no,

D

no. ____ Fool, ____ fool. ____

D **G5**

You got ____ to bleed ____ for the danc - er. ____

D **E5**

Fool, ____ fool. ____

D **G5**

Look ____ for the an - swer. ____

D

First system of musical notation. The top staff is a vocal line in G major (one sharp) with lyrics "Fool, ___ fool, ___". The bottom staff is a guitar line with fret numbers: (12) 9 10 12 14 12 14 | 12 14 12 15 | 12 15 12 14 14 12 14 14. The guitar line includes a trill on the 12th fret and a triplet of 12-14-12.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (1 7/8 times)

E5

D

Second system of musical notation. The top staff is a vocal line with lyrics "fool. ___". The bottom staff is a guitar line with fret numbers: 14 12 15 14 15 15 17 15 17 15 14 | 17 14 15 17 14 15 17 19 17 15 17 17 15 17 15. The guitar line includes a triplet of 14-15-17 and a trill on the 17th fret.

G5

Third system of musical notation. The top staff is a guitar line with fret numbers: 14 17 17 14 15 17 15 17 17 | 15 17 16 14 12 14 12 12 15 15. The guitar line includes a trill on the 17th fret and a triplet of 14-15-17.

D

Fourth system of musical notation. The top staff is a guitar line with fret numbers: (15) 12 14 14 (14) 12 14 14 | (14) 12 14 14 (14) 12 10 12. The guitar line includes a trill on the 12th fret and a triplet of 12-14-12.

E5

Fifth system of musical notation. The top staff is a guitar line with fret numbers: 12 10 12 12 14 12 10 | 12 10 12 12 14 12 10 | 12 10 12 12 14 12 10 | 12 10 12 14 12 14. The guitar line includes a triplet of 12-14-12 and a trill on the 12th fret.

F#m7(add11)

G6

Bm(add11)

Cmaj7

Am(add9)

Bm(add11)

G6

First system of musical notation. The top staff is a guitar riff in treble clef, key of D major, 6/8 time. The bottom staff is a bass line in bass clef, 6/8 time, with fret numbers 9, 7, 8, 10, 7, 8, 7, 8, 7, 10, 8, 10, 7, 8, 10, 8, 7, 9, 7, 7, 8, 7, 9, 7, 8.

Riff B

Second system of musical notation. The top staff is a guitar riff in treble clef, key of D major, 6/8 time. The bottom staff is a bass line in bass clef, 6/8 time, with fret numbers 2, 0, 0, 4, 0, 0, 5, 0, 4, 0, 5, 0, 7, 5, 4, 0, 5, 4.

Am(add9)

F#m7(add11)

Em

Third system of musical notation. The top staff is a guitar riff in treble clef, key of D major, 6/8 time. The bottom staff is a bass line in bass clef, 6/8 time, with fret numbers 10, 8, 7, 8, 10, 9, 7, 8, 10, 7, 8, 10, 9, 7, 8, 10, 9, 7, 8, 10.

End Riff B

Gtr. 7: w/ Riff B (till fade)

F#m7(add11)

G6

Bm(add11)

Cmaj7

Am(add9)

Bm(add11)

G6

Gtr. 6

Fourth system of musical notation. The top staff is a guitar riff in treble clef, key of D major, 6/8 time. The bottom staff is a bass line in bass clef, 6/8 time, with fret numbers 7, 8, 10, 8, 7, 9, 7, 10, 8, 8, 7, 10, 8, 7, 8, 10, 9, 7, 8, 8, 7, 10, 8, 7, 9.

Am(add9) F#m7(add11) Em

Begin fade

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

Am(add9) F#m7(add11) Em

F#m7(add11) G6 Bm(add11) Cmaj7 Am(add9) Bm(add11) G6

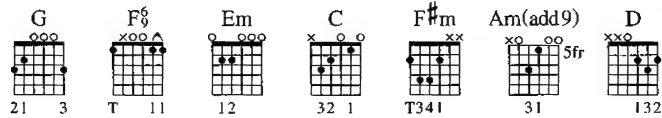
Fade out

Am(add9) F#m7(add11) Em

Wishing Well

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward



Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 145$

E A E D

Rhy. Fig. 1

*Gtr. 1 (elec.)

f
w/ dist.

End Rhy. Fig. 1

TAB

*Doubled throughout

Verse

1st & 3rd times, Gtr. 1: w/ Rhy. Fig. 1 (4 times)
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
2nd time, Gtr. 2: w/ Fill 1
3rd time, Gtr. 5: w/ Fill 2

E A E D

1., 3. Throw me a pen - ny and I'll make you a dream, — you
2. Look in the wa - ter, tell me what do you see? — Re -

E A E D

find that life's not al - ways what it seems, — no, no. —
flec - tions of the love you give — to me. —

Fill 1

Gtr. 2

Fill 2

Gtr. 5

E A E D

1. Then think of a rain - bow and I'll make it come real. ____
 2., 3. Love is - n't mon - ey it's not some-thing you buy. ____ So

E A E D

To Coda 1

Roll me, I'm a nev - er end - ing wheel. ____
 let me fill my - self with tears ____ you cry. ____

Chorus

C D Bm F5 E

I'll give you a star, ____ so you know ____ just where you are. ____

Gtr. 1

D C D

Don't you know ____ that I ____ might be ____ your wish - ing well.

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E A

Your wish - ing well. ____

Gtr. 2 (elec.)

f
w/ dist.

The musical score consists of three staves. The top staff is for the vocal line, with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note E, followed by a whole rest, and then a whole note D. The middle staff is for the guitar, with a treble clef and a key signature of three sharps. It features a series of eighth notes, some beamed together, and a triplet of eighth notes. The bottom staff is for the fretboard, with a treble clef and a key signature of three sharps. It shows a sequence of fret numbers: 12, 14, 12, 15, 12, 15, 12, 14, 12, 14, 16, 14, 12, 14, and an 'X' at the end.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody is written on a single staff, starting with a quarter rest followed by eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a bass line using numbers 10 through 15, which correspond to fret positions on a guitar. The piece concludes with a double bar line.

D.S. al Coda I

The musical score is written on a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The melody in the treble staff begins with a whole rest, followed by a half note E, a quarter note D, and a quarter note C#. The bass staff contains a sequence of numbers: 15, 14, 15, 14, 15, 14, 15, 17, 15, 14, 15, 14, 17, 14, 14, 12, 14, 12, 14, 15, 14. The score is marked with a Coda symbol at the end.

⊕ Coda 1

E A D G F#

Gtr. 3 (acous.) *mf*

And why? — Time is a nev -

Gtr. 1

*T = Thumb on 6th string

Em G

- er end - ing jour - ney. _____

Gtr. 2

Harm. - -
let ring

12 12 12 15 12 12 15 14 12 14 15

Gtr. 1

T

F#m C Em

Love is a nev - er end - ing smile. ____

(15) 12 12 15 12 12 14 14

Gtr. 2 tacet

G

F#

Give me a sign to build a

F#m Em
Rhy. Fig. 2A

F#m Em

End Rhy. Fig. 2A

Voc. Fig. 1

End Voc. Fig. 1

dream on. Dream on.

*Gtr. 4 (elec.)

mf
w/ dist. & **delay

*Backwards gtr. arr. for gtr.

**Set for quarter-note regeneration w/ 1 repeat.

Rhy. Fig. 2

End Rhy. Fig. 2

dream on. Dream on.

Gr. 3 tacet

G

The musical score for "The Wind" by John Williams is presented in three systems. The first system shows the piano introduction, featuring a complex melody with triplets and sixteenth notes. The second system shows the main melody, which continues the complex rhythmic patterns. The third system shows the string quartet accompaniment, consisting of two staves with various intervals and chords. The score is written in G major and 4/4 time.

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is written in treble clef and includes a capo on the 4th fret. The chords are F#m, Em, D, Em, F#m, and G. The second system shows the piano part with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in treble clef and includes a capo on the 4th fret. The chords are F#m, Em, D, Em, F#m, and G. The third system shows the vocal part with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in treble clef and includes a capo on the 4th fret. The chords are F#m, Em, D, Em, F#m, and G.

[illegible]

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A (2 times)

Gr. 4

F#m Em

F#m Em

F#m Em

*grad. release

1 1/2

*Slowly release bend with vibrato.

The musical notation for the guitar solo in 'Sweet Home Alabama' is shown in two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is a single line representing the guitar fretboard. The solo begins with a 12/14 fret bend, followed by a 10-12-14 fret sequence. The notation includes various musical symbols such as slurs, ties, and a 3/4 time signature. The bottom staff shows the fret numbers corresponding to the notes: 12, 10, 12, 14, 14, 12, 14, 14, (14), (14), 12, 14, 12, 10, 12/14, 12, 10, 12, 10.

Grtr. 4 tacet

Am(add9) D G Em

Grtr. 3

Grtr. 5 (elec.)

mf
w/ dist. & flanger

12 14 (14) 12 10 12 10 12 12/14 12 14 14/17 17 14

Gr. 1

The musical score for guitar, labeled 'Gr. 1', is written on a single staff with a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and single notes, primarily in the lower register. The notation includes various chord symbols and rhythmic markings. The score is divided into measures by vertical bar lines.

Am(add9)

D

⊖ Coda 2

The musical score consists of three staves. The top staff is for the voice, featuring a melody in G major with lyrics underneath. Above the staff are chord markings: D, C, D, Bm, and B. The middle staff is for guitar, labeled "Gtr. 1", showing chords and melodic lines corresponding to the voice part. The bottom staff contains guitar tablature, with numbers indicating fret positions for each string.

C5 C D Bm F5 E

Dream for a while, of the things that make you smile,

_____ 'cause you know, _____ don't you know, _____

Gtr. 2

1/2 15 12 (14) 12 15 12 (12) 14 15 15 12 12 15 12 12 14 12 14 12

Gtr. 1

oh, you know — that I'm — your — wish - ing well. —

Outro

Gtr. 1; w/ Rhy. Fig. 1 (2 times)

[illegible]

E D
 Your wish - ing well.

Musical score for the song "Your wish - ing well." The score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a melody with a 5-measure rest, followed by a series of eighth and sixteenth notes, and a final 5-measure rest. The voice part is in the key of D major and 4/4 time. It features a melody with a 5-measure rest, followed by a series of eighth and sixteenth notes, and a final 5-measure rest. The lyrics "Your wish - ing well." are written below the voice staff.

The musical score is for the song "I Wish You" by The Beatles. It is written in G major (one sharp) and 4/4 time. The score consists of a vocal melody and a guitar accompaniment. The vocal line is in the treble clef, and the guitar line is in the bass clef. The lyrics "I wish you" are written under the vocal line. The guitar accompaniment features a complex sequence of chords and arpeggios, with some measures containing multiple ledger lines. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The guitar part includes a complex sequence of chords and arpeggios, with some measures containing multiple ledger lines. The lyrics "I wish you" are written under the vocal line.

Free time

E5

well. _____

Gtr. 2

Gtr. 1

The image shows a musical score for a section titled "Free time". It consists of three staves. The top staff is for a vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a whole note chord labeled "E5" (E5) and a fermata. The second staff is for "Gtr. 2" (Guitar 2), also in treble clef, with a key signature of three sharps. It features a series of chords and a long, sustained note. The third staff is for "Gtr. 1" (Guitar 1), in treble clef, with a key signature of three sharps. It includes a series of chords and a long, sustained note. Below the guitar staves, there are two empty staves, likely for a bass line or another instrument. The score is written in a standard musical notation style, with notes, rests, and chords clearly visible.

Die Young

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Free time ♩ = 72

*(Keyboards) 4

Gtr. 1 (dist.)

mf

15 (15) (15) X 12 15 12 14 12 14 (14) (14)

*Chord symbols reflect overall harmony, next 9 meas.

Em D/E Em

Gtr. 1

0 12 14 12 11 (11) 12 14 12 14 12 14 14 12 10 12

Gtr. 2 (dist.)

mf

15

Gtr. 3 (dist.)

mf

14

Gtr. 4 (dist.)

mf

15

Gtr. 5 (dist.)

mf

14

Gtr. 1 tacet

D/E

Em

D/E

Em

8va

Gtr. 2

12

14

15

(15)

17

Gtr. 3

13

(13)

15

17

(17)

19

Gtr. 4

8va

12

14

15

17

* w/ delay

*Set for dotted quarter-note
regeneration w/ 5 repeats.

Gtr. 5

13

(13)

15

17

19

* w/ delay

*Set for dotted quarter-note
regeneration w/ 5 repeats.

Faster ♩ = 202

Ch. 2 3 4 5 mod

E5

Rhy. Fig. 1

Gtr. 1

f let ring -----

P.M.

G5 A5 G5 F#5 E5 C5 D5 G5 E5

Gtr. 2

f

E5

12 12 12 15 15 12

Gtr. 1

P.M. P.M.

End Rhy. Fig. 1

G5 A5 G5 F#5 E5 C5 D5 G5

15 12 14 14 1/2 (14) 12 14 12 12 14 12 15 12 15 12 15 12 15 12 15

P.M. ---

C5 D5 E5 G5 A5 G5 F#5

though the wind won't help you fly at all. Your back's to the

Gtr. 1

let ring -----

Bass line fret numbers: 5, 5, 3-5, 7, 7, 0, 9, 9, 8, 10, 9, 10, 8, 8, 7, 7, 6, 5, 4

2nd time, Gtr. 2: w/ Fill 2
E5 G5 F#5 D5 E5

wall. Chain the sun,

Gtr. 2

1 1/2

14 (14) 12 14 12 15 14 12 12 (12)

Gtr. 1

Harm. ----- let ring -----

Pitch: A A 0

Bass line fret numbers: 7, 0, 8, 7, 6, 5, 4, 7, 7, 5, 5, 7, 7, 5, 5, 0, 9, 9, 9

C5 D5

and it tears a way to face you as you

let ring ----- let ring -----

End Rhy. Fig. 2

P.M. -----

Bass line fret numbers: 9, 0, 3, 5, 3, 5, 7, 7, 5, 0, 0

Fill 2
Gtr. 2

Bass line fret numbers: 5, 7, 0, 7, 4, 5, 7, 5, 4, 7

2nd time, Gtr. 2: w/ Fill 3
E5

C5

D5

Dsus4 D

[illegible]

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
E5

G5

A5

G5

F#5

E5

The musical score consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#), with a whole rest followed by two measures of silence. The middle staff is labeled "Gtr. 2" and contains a melodic line with eighth notes, some beamed together, and occasional rests. The bottom staff shows fret numbers (14, 15, 12) under the notes, indicating specific positions on the guitar neck. A final measure includes a first-fret bend indicated by a curved arrow over the note.

Fill 3
Gtr. 2

E5

Gtr. 1

9 7 0 5 9 7 9 7 9 7 9 7 X X

Chorus

Gtr. 2 tacet
G5

D5

G5

D

C

So live for to - day! For to - mor -

Gtr. 1

- row nev - er _____ comes. _____

G5 D

Harm. -----

Pitch: D A A

N.C. Dsus4 D Dsus4 D

Bridge

Half-time feel

Em7

D/E

Em7

D/E

Gtr. 6 (clean)
Rhy. Fig. 3

*Fade in, 1st time only.

Gtr. 1

Em⁻ D/E Gtr. 1 *tacet* Em7 D/E End Rhy. Fig. 3

mf

Gtr. 6: w/ Rhy. Fig. 3 (1 1/2 times)

Em7 D/E Em7 D/E Em7 D/E

Die young. _____ Die young. _____ Can't you see the

Em7 D/E Em7 D/E Em7 D/E

writ - ing in the air? _____

Gtr. 2 *8va* *loco* *grad. release* *1/2*

Em7 D/E Dm7 C/D Em7 N.C.

Die young. _____ Gon - na die young. _____ Some - one stopped the

Gtr. 2

Gtr. 6

Harm.

Gtr. 6 tacet

Em7

fair.

Interlude

N.C.

Gtr. 2

Gtr. 1

Ah, ah, ah, ah, ah! _____

Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
E5

G5 A5 G5 F#5

E5 C5 D5 G5 E5

G5 A5 G5 E5 G5 F#5 D5 *D.S. al Coda*

Coda

Chorus

G D G D C

So live for to - day! _____ For to - mor -

Gtr. 1 P.M.

E5

C5

D5

young! _

Young _____

Die

Gr. 2

9 10 7 10 9 10 9 7 9 10 7 9 10 9 7 10 9 10 9 7 9 10 9 7 10 9 7 7

Gr. 3

Riff A

End Riff A

9 7 9 7 10 7 7 9 7 9 7 10 9 7 9 10 9 9 7 10 7

Gr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

let ring

P.M.

P.M.

P.M.

9 9 9 9 5 7 7 7 0 0 0 0 0 0

E5

E5

74

E5 **C5** **D5**

young! _ Die young, _ young! _ Die

7 10 9 10 9 7 7 10 7 10 9 7 9 11 9 7 9

E5 **C5** **D5**

young! Die young! _ Die young! Die young! Die young! Die young! Die

Gtr. 2

1 1/2 1/2 1/2 1/2

(9) 9 7 9 9 7 9 7 10 7 10 9 10 9 7 9 9 9 7 10 9 7 10 9 7 7

Gtr. 3

P.M.

9 7 9 7 10 7 7 9 7 9 7 10 0 9 10 10 7 10 7 10 7 10 9

Outro-Guitar Solo

Gtr. 3: w/ Riff A (till fade)
E5

C5 **D5**

young!

Gtr. 2

P.H.

1 1 1/4

7 5 7 9 7 9 (9) 14 12 15 14 12 15 14 12

Pitch: B

Gtr. 4 Riff B

2 3 2 3 2 4 5 5 3 2 3 2 4 2 5 2 4 2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes and a wavy line indicating a trill. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes and a wavy line indicating a trill. The system is divided into two measures by a double bar line.

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line begins with a half note G2, followed by a quarter note A2, and then a quarter note B2. The score is divided into three measures by vertical bar lines. The first measure contains the notes G4, A4, and B4 in the treble and G2, A2, and B2 in the bass. The second measure contains a whole note G4 in the treble and a whole note G2 in the bass. The third measure contains a whole note A4 in the treble and a whole note A2 in the bass. The score is labeled with the title 'The Rose Tree' and the number '(2)' in the bottom left corner.

Gtr. 2

The musical notation for Gtr. 2 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style that includes many ornaments, specifically grace notes and slurs, which are common in certain traditional music styles. The notes are primarily eighth and sixteenth notes, often beamed together. The melody starts on a high note, moves down, and then up again, with various ornaments throughout. Below the staff is a fretboard diagram with five lines. The fret numbers are written on the lines: 12, 15, 12, 14, 12, 15, 12, 13, 12, 15, 12, 14, 12, 15, 12, 12, 14, 12, 15, 17, 17, 17, 17, 17. There are also some additional markings like '14/16' and '17' in parentheses.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, consisting of a series of eighth and sixteenth notes, with a triplet of eighth notes and a quintuplet of eighth notes indicated by '3' and '5' respectively. The second system consists of three staves. The top staff contains a sequence of numbers (15 12, 15 12, 15 12, 12 15 12 12, 12, 15 12 15 12, 15 12 15 12, X 12 15 12, 15, 12 15 12 15, 12 15 12, 15 12 15 12, 15 12, 15 12) which likely represent fret numbers for a guitar or similar fretted instrument. The bottom two staves are empty.

[illegible]

Musical score for "The Wind" by Peter Max. The score is in G major (one sharp) and 4/4 time. It features a melodic line on a treble clef staff and a bass line on a bass clef staff. The melody includes a "P.H." (Pitch Bend) mark and a "Fade out" instruction. The bass line includes fret numbers and a "Pitch: A" instruction. The score is divided into two systems, with the first system labeled "C5" and the second system labeled "D5".

Walk Away

Words by Ronnie James Dio

Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 120$

** G/D D A G/D D A G/D D A G/D D A

*Gtr. 1 (dist.)

mf

P.M. P.M. P.M. P.M.

T
A
B

*Doubled throughout

**Chord symbols reflect implied harmony.

G/D D A G/D D A G/D D A G/D D A

Ooh, hey, hey!

P.M. P.M. P.M.

D5 A/D G/D F/D C D5 Csus4 C

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

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D5 A/D G/D F/D C D5 A5 C5
End Rhy. Fig. 1

P.M. ----- P.M. P.M. ----- P.M. P.M. ----- P.M.

§ Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)

D5 A/D G/D F/D C D5

1. Lord, she's hand - some as she flows a - cross the floor.
2. She moves in sun - light, nev - er seen the night at all.

Csus4 C D5 A/D G/D F/D

Like a star in the mid - night sky, has ev - burns

C D5 A5 C5 D5 A/D G/D

- er pleased me more. She's got the look of free -
be - fore it falls. I've nev - er been lone -

F/D C D5 Csus4 C

- dom, and it makes you think she's wild.
- ly, and I can't i - mag - ine why.

D5 A/D G/D F/D C D5

But I can see right through it all, it's the way to have a child.
May - be she could be the one to tell me. I guess it's do or die.

To Coda

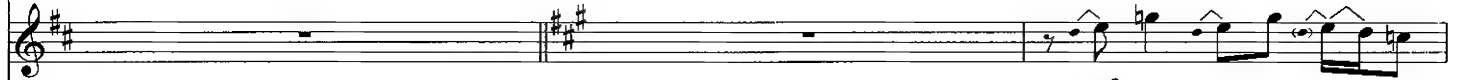
Chorus

A G/D D A



Oh, _____ walk a - way, _____

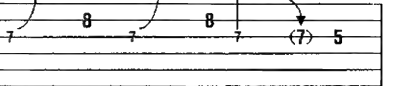
Gtr. 2 (dist.)



mf

*w/ octaver

hold bend



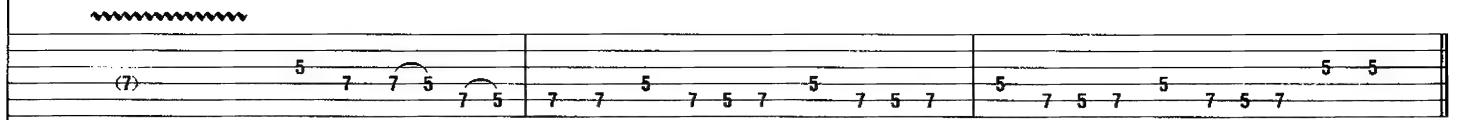
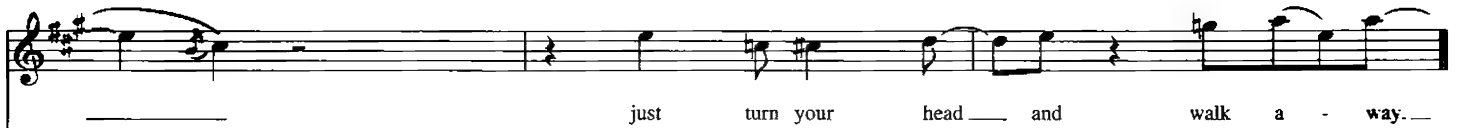
*Set for one octave above.

Gtr. 1



E5

G/D



Rhy. Fig. 2

End Rhy. Fig. 2



Interlude

G/D D A G/D D A

Gtr. 2 tacet

G/D D

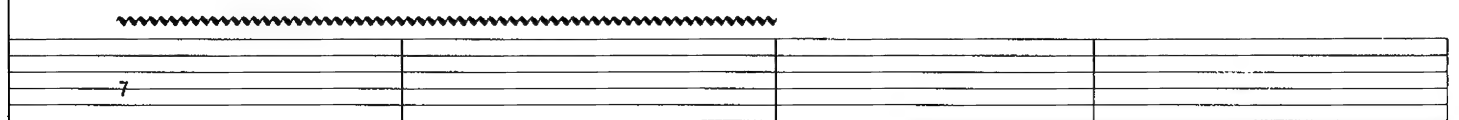
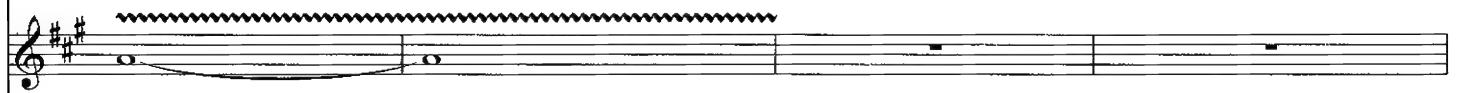
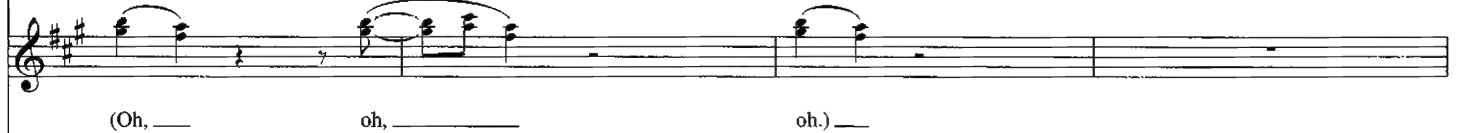
G

D/F#



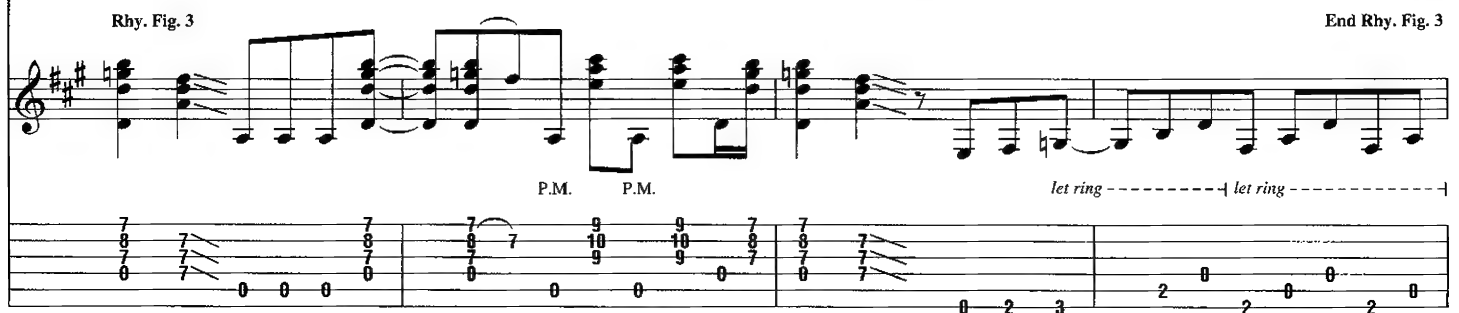
Voc. Fig. 1

End Voc. Fig. 1



Rhy. Fig. 3

End Rhy. Fig. 3



Bkgd. Voc.: w/ Voc. Fig. 1

G/D D A G/D D A G/D D G D/F# A

Gtr. 1

let ring ----- let ring -----

Coda

Bridge

A

G/D D A

Can't see — her fire, — but I can feel —

Gtr. 1

G/D D A

G/D D A

G/D

— her heat, all right! It's ris - ing high - er, I'm walk-ing the wire. —

Interlude

D

G/D D

F

C

G/D D G/D D F5 D5

Walk on by.

Riff A

Guitar Solo

Gtr. 1: w/ Riff A

Gtr. 2 D5

F5 D5

w/o octaver

Gtr. 1

F5 C5 F5 D5 C5
 Gtr. 2
 10 13 10 13 10 10 13 10 13 12 10 13 12 10 13 12
 (14) X 0 10 12 13 15 13 15 13 12

Chorus

A5 G5 F5 D5 A5 A G/D D A

Oh, _____ walk a - way, -

Gtr. 2

X 13 15 15/17 15 13 15 15 15 15

Gtr. 1

P.M. let ring - -

X	7	7	7		
X	0	0	0	7	2
X	0	0	0	7	2
X	0	0	0	0	0

G5 G6 G5 G6 G5 A G/D D A

she's look-ing to love you. There's noth-ing to say,

*w/ octaver

*Set for one octave above.

let ring ---- 1

P.M. 1/4 P.M.

Gr. 1: w/ Rhy. Fig. 3 (till fade)
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)

E5

G/D G/D D A G/D D A

Glf. 2

Gr. 2 tacet

G/D D G D/F# G/D D A G/D D A

Walk on by. _____ Walk a - way.

Begin fade

G/D D G D/F# G/D D A G/D D A

— walk on, walk on. Walk — a - way. —

G/D D G D/F# G/D D A G/D D A G/D D G D/F#

You'll feel her

G/D D A G/D D A G/D D G D/F#

fire, — she'll lift you high - er but don't — be fooled, just turn — your head and walk a -

Fade out

G/D D A G/D D A G/D D G D/F# G/D D A **G/D**

way. — Walk a - way. —

way. _____ Walk a - way. _____

Lonely Is the Word

Words by Ronnie James Dio
Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Moderately ♩ = 100

**A5

Am7 A5

C5

Rhy. Fig. 1

*Gtr. 1 (dist.)

The intro features a guitar solo in 4/4 time. The melody is played on a single string, starting on the 7th fret and moving up to the 10th fret. The rhythm is a steady eighth-note pattern. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The solo is marked with a dynamic of *mf* and includes a 'P.M.' (pedal point) instruction. The solo ends with a wavy line indicating a fade-out.

*Doubled throughout

**Chord symbols reflect implied harmony.

Half-time feel

A5

Am7 A5

C5

The half-time feel section consists of two measures of guitar notation. The first measure is a whole note chord, and the second measure is a half note chord. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The chords are marked with a dynamic of *mf* and include a 'P.M.' (pedal point) instruction. The section ends with a wavy line indicating a fade-out.

1. It's a

End Rhy. Fig. 1

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

A5

Am7

A5

C5

The verse section consists of two measures of guitar notation. The first measure is a whole note chord, and the second measure is a half note chord. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The chords are marked with a dynamic of *mf* and include a 'P.M.' (pedal point) instruction. The section ends with a wavy line indicating a fade-out.

long — way — to no — where, and I'm leav — ing — ver — y soon. —
high — er — than star — dust, I've been seen up — on — the sun. —

I

A5

Am7

A5

C5

The verse section consists of two measures of guitar notation. The first measure is a whole note chord, and the second measure is a half note chord. The notation includes a treble clef, a key signature of one flat (B♭), and a 4/4 time signature. The chords are marked with a dynamic of *mf* and include a 'P.M.' (pedal point) instruction. The section ends with a wavy line indicating a fade-out.

On the way we pass so close to the back side — of the moon. —
used to count — in mil — lions then, but now I on — ly count — in one. —

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A5 Am- A5 C5

Hey, Come on, join — the trav — 'ler if you got no — where to go. —

A5 Am7 A5 Am7

Gtr. 1: w/ Rhy. Fill 1

Hang your head and take my hand, it's the on — ly road — I know. —

Chorus

Dm7 Em A5

1.

{ Oh, — } lone — ly — is the word. —
{ Yeah, — }

Gtr. 1

P.M.

Am7 A5 C5

Yeah, — yeah, — yeah. —

2. I've been

P.M. — — — — P.M. P.M. P.M.

Rhy. Fill 1

Gtr. 1

P.M. P.M. — — — —

2.

Am G Dm7 Em

Got to be the sad-dest song — I've ev-er

let ring

Guitar Solo

Gtr. 1 tacet
Am

A5

heard.

Gtr. 1

Gtr. 2 (slight dist.)

mp
w/ fingers

Gtr. 3 (dist.)

mf
let ring — grad. release — grad. bend

F Am

let ring — let ring — let ring — let ring — let ring — let ring —

17 15 13 12 10 8 10 10 10 10 10 13
14 12 10 9 7 5 5 7 5 7 5 7 10

let ring

1 8 5 8 10 10

F **Am**

let ring ---|

15 12 13 8 10 10 13 10 12 13 12 10 8 10 13 10
12 9 10 5 7 7 10 7 9 10 9 7 5 7 10 7

1 1/2

(10) 8 10 9 7 8 10

F **Am**

let ring ---| *8va* *loco* *let ring* ---| *let ring* ---|

8 10 10 10 10 13 15 17 17 17 17 15 15 17 12 13 13
5 7 7 7 7 10 12 14 14 14 12 12 14 9 (9) 10 10

12 10 12 12 (12) (12) 12 12 12 1/2

F **E5 D5 C5 A5**

Gtrs. 2 & 3 *tacet*
Gtr. 4 (dist.) *f*

10 10 10 8 10 13 10 7 7 7 5 7 10 7 7 (7) 5 7 X

Gtr. 1

(12) 13 13 15 13 5 4 2 2 5 4 2 2 0 0

Guitar Solo

The musical score is divided into three systems. The first system features a piano solo on a single staff, with a treble clef and a key signature of one flat (B-flat). The melody begins with a wavy line indicating a tremolo, followed by a series of eighth and sixteenth notes, some beamed together. Fingering numbers (1, 2, 3, 4, 5, 6, 7, 8) are placed below the notes. A slur covers a sequence of notes, and a 'grad. release' marking is present. The second system continues the piano solo, with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, some beamed together, with fingering numbers (1, 2, 3, 4, 5, 6, 7, 8) placed below the notes. A slur covers a sequence of notes, and a 'grad. release' marking is present. The third system features a string section, with a treble clef and a key signature of one flat. It consists of a single note, a half note, with a 'grad. release' marking. The bottom staff of the third system is empty.

Gtr. 1 tacet

*Played behind the beat.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written in eighth and sixteenth notes, featuring triplets and various ornaments (wavy lines) above the notes. A fermata is placed over the final note of the first system. The second system also consists of a single staff with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody continues with eighth and sixteenth notes, including triplets and ornaments. A fermata is placed over the final note of the second system. The lyrics 'The Rose Tree' are written below the first system, and 'let ring' is written below the second system.

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a melody starting on G4, moving up to A4, Bb4, and C5, then down to Bb4, A4, and G4. The second measure has a melody starting on G4, moving up to A4, Bb4, and C5, then down to Bb4, A4, and G4. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a melody starting on G3, moving up to A3, Bb3, and C4, then down to Bb3, A3, and G3. The second measure has a melody starting on G3, moving up to A3, Bb3, and C4, then down to Bb3, A3, and G3. The tempo marking 'And' is placed above the first measure of the upper staff.

E5 D5 C5 A5 E5 D5 C5 A5 *Dm7/F

Gr. 4

The musical score is written for guitar. The top staff is a treble clef with a melodic line. It starts with a G4 (fret 2), followed by a descending eighth-note scale: F#4 (fret 3), E5 (fret 4), D5 (fret 5), C5 (fret 4), B4 (fret 3), A4 (fret 2), G4 (fret 2). There is a triplet of eighth notes: G4 (fret 2), A4 (fret 2), B4 (fret 3). This is followed by a quarter note G4 (fret 2), a quarter note F#4 (fret 3), and a quarter note E5 (fret 4). Then, there is a triplet of eighth notes: D5 (fret 5), C5 (fret 4), B4 (fret 3). This is followed by a quarter note A4 (fret 2), a quarter note G4 (fret 2), and a quarter note F#4 (fret 3). The bottom staff is a bass clef with a bass line. It starts with a G3 (fret 3), followed by a descending eighth-note scale: F#3 (fret 2), E4 (fret 1), D4 (fret 0), C4 (fret 0), B3 (fret 0), A3 (fret 0), G3 (fret 0). There is a triplet of eighth notes: G3 (fret 0), A3 (fret 0), B3 (fret 0). This is followed by a quarter note G3 (fret 0), a quarter note F#3 (fret 0), and a quarter note E4 (fret 1). Then, there is a triplet of eighth notes: D4 (fret 1), C4 (fret 0), B3 (fret 0). This is followed by a quarter note A3 (fret 0), a quarter note G3 (fret 0), and a quarter note F#3 (fret 0). The fret numbers are written below the notes: 7, 7, 5, 7, 15, 15, 13, 14, 12, 14, 13, 8, 5, 8, 5, 7, 5, 7, 5, 7, 5, 7.

Gr. 1

The musical score for guitar, grade 1, consists of a single staff with a treble clef and a key signature of one sharp (F#). The piece begins with a series of chords: a D major chord (D, F#, A), an E major chord (E, G#, B), and an F# major chord (F#, A, C#). These are followed by a D major chord (D, F#, A) and an E major chord (E, G#, B). The piece then moves to a D major chord (D, F#, A) and an E major chord (E, G#, B). The final measure features a D major chord (D, F#, A) and an E major chord (E, G#, B) sustained for a longer duration, indicated by a fermata.

*Bass plays F.

[illegible]

Dm7 Em Am7

8 5 8 5 8 5 7 5 7 X 5 7 5 7 6 5 3 1 5 3 5 7 5 7

Chorus
Dm7 Em Am7

Yeah, _____ lone - ly _____ is the name, _____

let ring --- 1/2

3 5 7 5 7 9 8 8 8 10 8 10 8 10 4 5 3 5 5 7 (7) 5 7

G Dm7 Em Am

may - be life's _____ a los - ing _____ game. _____

5 7 7 (7) 5 7 5 7 5 7 9 8 10 10/12 10

Outro-Guitar Solo

Gr. 1 tacet

*F

*Chord symbols reflect overall harmony.

Gr. 4

Am

grad. release 1/2

let ring -----

F

Am

F

Am

F

1 1/2

[illegible][illegible]

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of eighth and sixteenth notes, with some triplets indicated by a '3' and a bracket. The bass staff contains a bass line with numbers 4, 5, 7, and 8, indicating fingerings for the left hand. The system is divided into two measures by a vertical bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of both the melody and the bass line. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line features a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The melody and bass line are both in 3/4 time. The melody is in the key of F major (one flat). The bass line is in the key of F major (one flat). The melody and bass line are both in 3/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody features a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure. The bass line features a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, and a triplet of eighth notes in the third measure.

Am F Am

7 5 7 5 5 7 5 8 7 8 10 10 8 10 8 10 10 10 (10) (10)

F Am F

10 8 10 8 8 10 8 10 11 10 8 10 8 7 10 8 7 8 7 10 7 8 10 8 7 10 8 7 10

Am F

8 7 10 10 7 10 8 7 10 10 8 7 10 10 8 7 10 10 8 7 10 10 8 8 7 10 7 8

Am F Am

10 8 10 8 8 7 5 7 7 8 7 5 7 5 2 3 5 7 5 7 4 5 4 5 4 7

F Am

4 5 7 5 5 8 7 8 8 10 8 10 8 7 8 10 10 12 10 12 10 8 10 8 10 8 7 5 7 8 7 5 7 5 8

The musical notation for the guitar solo is presented on two staves. The top staff is in treble clef and features a key signature of one sharp (F#). It begins with a whole note chord of F major (F-A-C), followed by a series of eighth notes with a wavy line above them indicating a vibrato or tremolo effect. The melody then moves to a half note chord of A minor (A-C-E), followed by a series of eighth notes with a wavy line above them. The solo continues with a series of eighth notes, some of which are beamed together in groups of three, and ends with a final whole note chord of F major. The bottom staff is in bass clef and shows the bass line. It begins with a whole note chord of F major (F-A-C), followed by a series of eighth notes with a wavy line above them. The bass line then moves to a half note chord of A minor (A-C-E), followed by a series of eighth notes with a wavy line above them. The solo continues with a series of eighth notes, some of which are beamed together in groups of three, and ends with a final whole note chord of F major.

Begin fade

Am F Am

3/4

1 2 3

10 0 10 10 10 8 7 8 7 9 7 5 7 5 8 5 8 5 7 5 0 5 8 7 5 5 4 5 4 7 5

[illegible]

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar fretboard diagram. The treble staff shows a melody starting on a whole note A (4th line), followed by eighth notes B (5th line), C (6th line), and D (7th space), then a quarter note E (1st line), and a half note F (2nd line). The guitar fretboard diagram below shows the corresponding fret numbers: 7, 5, 7, 5, 7, 5, 7, 5, 7. The key signature is one flat (Bb), and the time signature is 4/4.

[illegible]

NEON KNIGHTS
CHILDREN OF THE SEA
LADY EVIL
HEAVEN AND HELL
WISHING WELL
DIE YOUNG
WALK AWAY
LONELY IS THE WORD

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ISBN 978-1-4234-8684-8



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